

Rare Persian Pottery



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No. 1

AN
ILLUSTRATED AND DESCRIPTIVE
CATALOGUE
OF
Rare Old Persian Pottery
WITH
HISTORICAL AND OTHER NOTES PERTAINING
TO A PRIVATE COLLECTION
ACQUIRED BY
MESSRS. H. O. WATSON & Co.
AND
EXHIBITED AT THEIR GALLERIES
16 WEST THIRTIETH STREET
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CATALOGUE AND NOTES BY
JOHN GETZ

FRENCH ORDER OF THE LEGION OF HONOR
ITALIAN ORDER OF THE CROWN

1908.

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PREFATORY NOTE



THE objects comprised in the following pages of this catalogue were originally collected by an Italian virtuoso, and traveller in the Far East during the last century, when the beauty of such ceramic products coming from Persia began to excite admiration and the cupidity of European connoisseurs, who, noting the isolated appearance of the more ancient varieties, rightly assumed that they must be rare in the East; a fact which soon stimulated the taste for such fascinating bibelots as a *desideratum* for the cabinet.

As the collection under our consideration grew in numbers and importance, it also began to attract the attention of amateurs, and thus became known to a family of connoisseurs and collectors living in Germany, who, being keen to own such examples of the Persian potter's art, promptly made it their own. Meanwhile these *chefs-d'œuvres* were fondly treasured, for two or more generations, in their quaint old German palace, in the living rooms and under the hand and eyes of the master himself, until viewed several times and studied by the present owners, who finally succeeded in persuading the aged amateur to part with his Persian collection of potteries *en bloc*.

This collection embraces a total of ninety pieces, among which may be noted many unique and rare ex-

amples that are noteworthy and important for their characteristic embellishment, component paste or form, as well as for an assured *provenance*—fairly covering those early and most interesting eras of ceramic art in Persia.

A charm attaches itself to these fragile yet enduring examples of the potter's art, coming to us from the Far East and from such remote times as they do, which, with their soft and lustrous glazes, convey a sense of vague mystery, if not direct enchantment; indeed, their striking quality was felt and acknowledged in all ages by the most highly cultured patrons of art, and by the nobles of every race.

There is, one might remark, hardly a better illustration of the varied influence or power in art, than that presented by the means of a good form, created from rude clay, which when covered by the magic touch of coloured glazes is converted into an object of beauty and value—holding in store many æsthetic hours of delight or conjectural study, as it is handed down through the generations of amateurs.

Although in the past an occasional example of Persian pottery has found its way into private collections or museums, it is only within recent years that their appearance anywhere, in sufficient numbers, has admitted of some form in their classification: and with the facts sifted fairly from fancy, such rare objects have acquired an importance that they had not heretofore possessed.

The acknowledgments of the writer are due Mr. M. Parish-Watson for his kind collaboration in this work.

J. G.

INTRODUCTORY NOTE

We scrutinize the dates
Of long-past human things,
The bounds of effaced states,
The lines of deceased kings;
We search out dead men's words
And works of dead men's hands.

—MATTHEW ARNOLD.

With the increasing interest shown during the last few years in the study of Eastern art, it can be said that the keenest attention appears directed to the history of ceramics. This is a subject of considerable extent, and one that has occupied able writers of nearly every nationality, whose books, although filled with much that is instructive, bear on the subject of the art more generally, a fact which makes them of necessity rather voluminous. Therefore it is hoped that a brief and concise outline of the history, as it relates to Persian pottery, will be of interest to the reader, and of some service to the student of the subject to which this catalogue is particularly devoted.

The art of the potter appears to have been practised from the most remote periods of human existence, as we know by the numerous tangible proofs of primitive people and from excavations made in every part of the world. It is not, however, our purpose to enter into the subject of crude sun-dried vessels of coarse clay, occa-

sionally found ornamented with scratches in transverse or concentric forms, but is rather to occupy ourselves with the consideration of those glaze-covered products in pottery which embrace the varieties known as Persian, Damascus and Lindus, or Rhodian wares.

The history of the Mohammedan tide of conquest, as it spread during the seventh century from Mecca, through Syria, Asia Minor and Persia, and again, later, under the disciples of Omar, through Egypt, Northern Africa and the southern parts of Europe, comprehends features of interest pertaining to our subject. With the exception of Africa and Southern Europe, in which we include Spain, the former countries were the native seats of ceramic industry from the earliest ages; and it is as reasonable to assume that the nomads of the Far East learned the art of vitreous or siliceous glazing from those nations whom they conquered as that they were the teachers.

Absorbing the vanquished by conversion, or by enslaving them, they were enabled to apply the arts of many regions and peoples to their need, which, with ardent religious fervor, displayed itself especially in the erection of many gorgeous mosques for the observance or culture of Mohammedanism. It may be concluded that, when a large building was erected, potters and designers of tile decoration were taken from elsewhere to do the work, and the necessary furnaces erected on the spot. Thus very great impetus was given to the decorative and constructive arts; and of whatever blood, Arab or Syrian, Egyptian or Persian, the designers of these admirable products in clay may have been, they have never been surpassed in

decorative excellence. Moreover, when such work in tiles was being executed in large centres, it is reasonable to suppose that the manufacture of vessels for domestic use and ornament was also established.¹ However universal the production of clay-baked pottery, the art of applying to it a vitreous covering or glaze was an invention that emanated from the East—whether from Egypt, Syria, or Babylon cannot be definitely stated; but the art apparently remained a secret among these Eastern nations for many centuries.

Ethnologically the people of Persia are of Aryan stock, but in part they show an admixture of some foreign blood, introduced by early conquest, or probably due to contact with border nations, the latter being especially true in the case of the infusion of Turkistan and Tartar blood in Northeast and Northwestern Persia. They preserved the language and to some extent the features of their ancestors, but are at the same time nationally as thoroughly Persian as the rest of the community, inasmuch as the sectarian nature of their more modern creed—that is, the Shiah, as opposed to the Sunni form of Mohammedanism—to a large degree keeps alive the feeling of nationality, and prevents a possible union with neighboring Mussulman states.

Also in art: a continuous national existence has favorably influenced its development among the people, who even before the time of Alexander had reached a degree of perfection in architecture and

¹ Fragments of pottery, corresponding in paste and glazing to these old tiles of very early date, have been unearthed at considerable depth on the sites of nearly all the more important cities of Syria and Egypt—as Tyre, Baalbec, Damascus, Jerusalem, Petra and elsewhere.

sculpture which still may be appreciated in the remains of the magnificent ruins of Persepolis, with its sculptured tombs, stone portals and palaces at Naksh-i-Rustam, of Darius, Xerxes and Artaxerxes, and those of Pasargadæ—this latter being in its time the royal seat of Cyrus; as Persepolis was the seat of Darius and his successors to the Achæmenian throne, whose sceptres once swayed the whole Eastern World—which are to-day but the sites of their tombs and silent cities of a dead past.

. the piles of fallen Persepolis
In deep arrangement hide the darksome plain,
Unbounded waste! The mouldering obelisk,
Here, like a blasted oak, ascends the clouds.
Here parian domes their vaulted halls disclose,
Horrid with thorns where lurks the unpitying thief.
Whence flits the twilight-loving bat at eve,
And the deaf adder wreathes her spotted train.
The dwellings once of elegance and art!
Here temples rise, amid whose hallowed bounds
Spires the pine; while through the naked street,
Once haunt of tradeful merchant, springs the grass.
Here columns heap'd on prostrate columns torn
From their firm bases, increase the mouldering moss.
Far as the sight can pierce, appear the spoils
Of sunk magnificence! A blended scene
Of moles, fanes, arches, domes and palaces,
Where, with his brother Horror, Ruin sits.

—WARTON.

Of the centuries immediately after the Arab conquest few specimens of Persian art now remain, as the work was generally executed in more perishable material than stone or marble, with the exception of the tombs of Cyrus and Darius, that are in granite. Among the remains of these remote periods are probably the fragments of ornamental tiles with which the

domes and walls of the mosques were decorated—and many showing metallic lustre—such may therefore be assigned as far back as the seventh century or even the beginning of the Christian era.

Among the monuments having both an architectural and ceramic interest may be mentioned the Mosque of Imam Riza at Meshad, the mosque (portal) of Lutf Allah and the Masjed-i-Kabud, or “Blue Mosque” at Tabriz. This fine specimen of Mohammedan art, dating from the early part of the fifteenth century, is now fast falling into utter decay, although its crumbling walls and arches still show graceful lines, incrustated with rich blue tiles that are set off by ornamental faïence in polychrome colours interwoven with arabesque scrolls and other Eastern motifs.

Persia is in all probability the country from which the Arabs derived the arts, afterwards developed by them in Spain and elsewhere, known as Saracenic; but the presence, also, of a considerable colony of Persians in Spain in the time of the Moors is attested by documentary evidence. From the earliest period until the present day, Persian art has retained a distinctly characteristic style, little influenced by contact with other nations, the only exceptions being the result of the importations of Chinese porcelains in the sixteenth and seventeenth centuries, which is taken up more fully on another page.

Although ceramic art in Persia is, upon the whole, less indebted to the Mongol than the Arab invaders of the country, it is probable that the successive hordes of Genghis and Hulaga Khan and of Taimur Lang, as well as the fanatic rule of Omar’s lieutenants,

served only to destroy much that had previously existed. While some of the descendants of these conquerors became, like the Arab khalifs, patrons of art and promoters of science, the productions of the best periods are none the less the work of native Aryans. The style of their art is innate with these people, and in many respects illustrative of the national character as depicted in the pages of Morier's Persian novel "Hajji Baba of Isfahan": "The lively and poetical imagination of the Persians (one of their most striking characteristics) finds vent in the varied and symmetrical intricacy of the ornamentation with which they delight to embellish the surface of any material, and all is done to appeal to the eye of the beholder." . . .

Sir John Chardin, writing in the seventeenth century (1666-1677), refers to the fact that the Dutch traders were in the habit of sending Persian pottery to Europe, and there passing it off as Chinese—a statement that is also confirmed later by M. Savory in his "Dictionnaire Universelle de Commerce" (1720). This effectively throws light on our subject with reference to those specimens of Persian pottery that one may see in museums and private collections, showing not only a marked Chinese influence, but even bearing Buddhist or Taoist symbols, as well as quasi-Chinese marks, which are for the most part only poor unreadable forgeries. The fact is further made clear in M. Savory's work, that the manufacture of pottery was carried on in Persia during the seventeenth century on a large scale, furnishing an unprecedented part of the foreign commerce of the country; for, as shown, a de-

gree of perfection was reached that enabled Persia to rival China in the markets of Europe.

That the Persian potters tried to make porcelain is sufficiently shown by their close imitations, in fine earthenware, of the design and colours appearing on Chinese models which they possessed at the time. There is, on the other hand, no true porcelain, as we know it to-day, to be found among the older products of Persian manufacture, unless (and for want of a better name) the white semi-translucent ware somewhat resembling the transparent porcelain of China may be so described. It has been called *faïence translucide*, and also *porcelaine blanche de Perse*, which terms by French authorities might be accepted as properly covering the subject, although the paste of even the finest examples from Persia, on examination of the foot or of a fracture, will show them to be essentially earthen, therefore unlike in resemblance to the hard and pure white texture to be noted on foot or fracture of true kaolinic vitrified porcelain.

With regard to the Persian copies of Chinese models, it may be readily conceded that an intelligent and powerful sovereign like Shah Abbás, seeing the lucrative trade in porcelain which was carried on with China, may well have conceived the idea of manufacturing such a product in his own country, and may even have brought some Chinese workmen to Persia (as is assumed by some writers), but their work cannot be traced with any degree of certainty.² When

² In this connection it may be interesting to note that numerous Chinese artisans came to Persia during the thirteenth century with Hulaga Khan (1256 A.D.), but probably only produced Martabani (céladon) ware.

we follow the earlier developments of trade in the East, we find old documents and writings disclose that the Arabs, many centuries ago, invaded the remotest Chinese ports, and carried back to the shores of India, the Red Sea, and to the coast of Africa the products of the Celestial Empire.

Arabian writers also refer to large fleets of Chinese junks in the Persian Gulf as early as the ninth century, and this is confirmed also by Chinese authors of the tenth and eleventh century, who describe how their ships travelled along the coast of Africa, as far south as Zanzibar (which they called Tsang-pa), carrying Ch'ing t'zu "green porcelain" (céladon), and bringing back the famed cobalt mineral (wu Ming Yi). We learn that later, when the Mongols ruled in Persia as well as at Cambuluc (Peking), the traffic by sea was still more constant; Chinese writers, alluding to this trade, mention large Chinese junks that reached the south coast of Arabia, and the port of Magadoxu, and the seaport of Mecca in the Red Sea, carrying céladon porcelain, silk, camphor and copper "cash" in exchange for cobalt mineral, which was so highly valued in China.

This famous blue mineral had previously been employed in Persia, for the decoration of tiles and other objects in earthenware, either for ornamental or domestic use. With the appearance during the next century of Portuguese and Spanish ships in these Eastern seas, the Chinese junks were no longer seen, but céladon porcelain (Martabani) was left behind in all the coasts visited; and, while this ware is of Chinese origin, Persian examples in faïence or pottery are occasionally met with, as in the collection before us.

EARLY HISTORY AND PERIODS

Historically Persia is one of the great nations of antiquity, and, of all the Eastern nations which came into contact with Greece and Rome, Persia alone has preserved her independence, while other nations and monarchies have long since ceased to exist. This country is the only one remaining to the present day that approaches the Chinese Empire; when we consider the latter's long legendary epoch. The monarchs of Persia have been rulers for probably more than three thousand years, so that the Shah, Mohammed-ali Mirza, on the Peacock throne (Takht-i Tā'ūs) to-day, may boast his claim as inheritor of King Jamshid's legendary rule (Peshdadian),³ as well as of the ancient sceptre of Deioces (Median) and the crown of Cyrus (Kurush) the Great.

Persia,⁴ Media and Bactria were the three ancient and historic kingdoms of Iran. Bactria, whose dynasties are partly legendary, was subdued by Media soon after this country, under Deioces, had thrown off the Assyrian yoke (circa B.C. 708). Phraortes, the son of Deioces, and Cyaxares, the grandson, becoming

³ Jamshid (Yima Khshaeta), according to legend, lived before the Deluge. Cited by B. de Meynard, *Dict. Géog.*, and by Prof. A. V. W. Jackson's "Persia, Past and Present," New York, 1906.

⁴ Persia in a more remote epoch was known as Farsistan. "Oriental Geography," Ibn Hankal, trans., Sir William Ouseley, London, 1800.

powerful, extended their Median rule as far as Egypt, but later Astyages, a son of Cyaxares, being feeble as a ruler, forfeited the supremacy of Media when the province of Persia, led by Cyrus, revolted against him. With Astyages defeated, Cyrus became king of the united Median-Persian Empire (B.C. 558-530) and founder of the Achæmenian dynasty. Cambyses, the mad son of Cyrus, followed, whose misrule, lasting only eight years, ended in death by his own hand (circa B.C. 522). The crown had been seized, during the former's absence in Egypt, by a Magian priest, named Gaumata, who was called "Smerdis the Usurper," since he had impersonated the king's dead brother. The imposture being discovered, the false Smerdis was slain by Darius Hystaspes, who now ascended the throne within the same year (B.C. 522).

Darius the First proved an able monarch and completely reorganized his empire on the broadest lines, and ruled with considerable ability for about thirty-five years (B.C. 486). Then signs of weakness, apparent for some time, became more manifest under the successive reigns of Xerxes and Artaxerxes. Growing still more marked with time, the tottering throne of the Achæmenidæ fell finally when Darius III. (Codomannus) was conquered in the battle of Issus by Alexander the Great (circa B.C. 323).

The invasion within the borders of Iran and partial subjugation of Persia by Alexander resulted in the establishment of the Græco-Bactrian government (Selucidæ), which lasted for about seventy years, and was in turn followed by the Parthian dynasty, which ruled the fortunes and destiny of Persia for almost

five centuries (B.C. 250—A.D. 226). This long dynasty at the end yielded to the triumphant ascendancy of the Iranian house of Sasan, which, among other things, restored the old Zoroastrian faith⁵ as a state religion and left many monuments in sculptured stone.

Although the Sasanid rule lasted over four centuries (226-651 A.D.), its hope of establishing a world-empire was dissipated by the Arab invasion, which resulted in the conquest of Persia and overthrow of this Zoroastrian dynasty of the Sasanidæ. With the death of Yazdagard III (651 A.D.), who was slain after his defeat in battle, their line came to an end; the Zoroastrian faith was deposed, and that of Islam took its place as the national religion of Iran.

The centuries which followed were often marked by misrule, invasions and foreign rule, including a succession of longer or shorter lived dynasties, like the Ommiads (661-749 A.D.), Abbasids (749-847), Seljuks, and the Ghaznavids (916-1162).⁶

With the Mongolian rule over Persia—beginning during the twelfth century—a period of interest is reached, especially under Genghis Khan,⁷ who at the age of thirteen succeeded his father (Kabul), the

⁵ "References to Zoroaster in Syriac and Arabic Literature," by Prof. R. J. H. Gottheil, New York, 1894. See also "Zoroaster, the Prophet of Iran," by Prof. A. V. W. Jackson, New York, 1899.

⁶ These periods, while they may not bear directly on our subject, are mentioned, not to leave long voids between the epochs which are noteworthy, fully cited in "The History of Persia," by Capt. John Stevens, London, 1715; "History of Persia from Early Periods to the Present," by Col. Sir John Malcolm, London, 1815; also by Edward Farr, "History of the Persian," New York, 1850; and "The Story of Persia," by the Hon. S. G. W. Benjamin, New York, 1887.

⁷ Also written Jenghis and Chenghis.

“Great Khan.” The boy’s first name was Temuchin, which was changed in 1206, when he was proclaimed Genghis Khan (Most Mighty Khan). Soon after subduing all his enemies at home he extended his dominions toward the east. Expeditions were despatched for the purpose of conquering Eastern Asia, and finally, also, to Western Asia, with the rather notable result of checking the spread of Mohammedanism into Eastern Asia and diverting it to the West; for then the followers of the Prophet began their inroads into Southern Europe.

Genghis Khan was succeeded by his son Ogotai in 1229, who continued the career of conquest begun by his father, and also conducted expeditions into the West, carrying pillage and slaughter into Europe—including Russia, Poland and Hungary—only stayed in Silesia on the arrival of news that the Great Khan, Ogotai, in a riotous debauch was found dead, whereupon the Mongol generals and their hordes returned to the capital at Karakorum, as was the established custom in such events.

The Great Khan Ogotai was succeeded by his son Hulagu, in the year 1253. He maintained his court at Maraghah, and together with his brother, Kublai, entered upon the complete conquest of Cathay (China). Soon Hulagu Khan, advancing into Asia, destroyed Rheï,⁸ the Median city, and other towns of Persia (circa 1256). Before the campaign in China was finished Hulagu died (circa 1265), and left his brother Kublai the task of the complete subjugation

⁸ Described in “Travels in Persia,” by Sir Robert Kerr Porter, London, 1821, also by George N. Curson, London, 1892, and by C. Barbier de Meynard, Paris, 1861.

of the East. This Khan, greatest of the Mongols who ruled at Baghdad, Maraghah, Karakorum and Cambuluc (Peking), counted as his subjects the immense population occupying all of the vast territories which stretch from the Black Sea to the shores of the Yellow Sea, and from North Mongolia to the frontiers of Annam.

Kublai Khan, who died in 1294, did not transmit any of his great vigor or intellect to his successors, and therefore the Mongol rule ended in Persia as elsewhere during the fourteenth century (circa 1366), or when the Eastern Tartars, under Taimur Lang (Tamerlane) and his successors, started to fill the pages of Persia's history, reaching well into the fifteenth century.

This period saw the rise of Shah Abbás, a great ruler, who wielded the sceptre of Persia with regal power and magnificence (1585-1627), encouraging the arts and industries⁹ of his empire, as well as foreign relations. As in many former instances, the successors of this intelligent ruler proved inferior in their abilities, which fact, together with the invasion of the Afghans in the eighteenth century, contributed to a general disorganization of the realm and the end of their dynasty. The present (Kajar) dynasty was established toward 1789 by Agha-Mohammed Shah, who in turn was succeeded by his nephew, Fath-Ali Shah, in 1798, and he in turn by Mohammed Shah (1835), whose line has continued to hold the Persian throne.

⁹ Special reference to pottery made under the reign of Shah Abbás will be found on another page.

COMPOSITION AND MANUFACTURE

Pottery

As we are occupied here with pottery as it pertains to ceramic art, a brief outline of its composition is deemed not out of place. The etymology of the word, to start with, is perhaps very simple, as it refers directly to objects coming from the “potter’s” wheel, made of clay. The word may be taken as synonymous with earthenware, of English usage, *faïence* of the French, and Italian *terraglai* (earthenware).

This pottery may be divided into two varieties, and called hard or soft paste, as is porcelain, although the latter is distinguished from other ceramic products by its whiteness, or transparency, and sonority, and being in itself impermeable to water. Pottery, therefore, as distinct from porcelain, is softer, and unless glazed would not hold water owing to its more porous nature.

In its manufacture it is formed of potter’s clay (taken as a general term), mixed with marl of an argillaceous and calcareous nature (*argile-sableus ou calcarifère*), and fine sand, variously proportioned, and classed under the separate divisions of soft, fine, or hard texture—*faïence à pâte tendre*, *faïence à pâte dure*, or *faïence à pâtes fins*—according to the nature of the above composition or the degree of heat used in the

firing. The characteristics of the softer paste potteries are readily defined, as such objects are easily scratched with a knife or file, while their fusibility is generally lower, at the heat of a soft-textured porcelain furnace, the harder pottery paste being more vitreous, owing in part to certain glazes and to higher firing.

The foundation of mixed clay composing the paste, or body substance, although varying in its composition, as shown, and possibly according to the nature of the glaze to be superimposed, is carefully formed on the wheel, impressed by hand, or in moulds, then baked in a furnace, and when cooled is in a state to receive the glaze.

The varieties of pottery known under the names of Persian, Damascus and Lindus or Rhodian may be classified (after M. De Brongniart) as siliceous or glass-glazed potteries, the characteristics being:

Paste, composed of a sandy and white argillaceous earth, with some alkali, marl or flux, greatly varying in their proportions, producing various degrees of fineness or hardness, and differing from a coarse sandy earthenware to a semi-vitrified translucent body, the latter being in fact a kind of artificial porcelain, or *faïence à pâte dure*, to use the French term. Glaze, formed as a silico-alkaline or vitreous glass-glaze, of siliceous sand and alkali (potash and soda), with the addition, in some cases, of a small quantity of oxide of lead or other flux.

Such is the general, but by no means the constant, definition of the component ingredients of all the varieties rightly classed as belonging to this group. There can be no doubt, however, that great variation in com-

position occurred at different periods and places. In some instances, especially in the finer examples, which probably have been exposed to a higher temperature in the firing, the glaze and the body become so incorporated as to produce a semi-translucent effect in substance and vitrification analogous to porcelain.

In connection with the foregoing composition of "glass glaze," it may be stated that the addition of a varying or considerable quantity of oxide of lead would render such glaze more easily fusible, and accordingly also semi-translucent or more transparent, and still retain its vitreous quality; whereas, with the further addition of a tin oxide, its character, on fusion, becomes changed to an opaque white enamel of perfect purity, in which form it is known as stanniferous (silico-plumbeous) enamel-glaze, making the intervening process of covering the clay surface with a stratum of certain (aluminous) white earth unnecessary. Moreover, the white plumbeous enamel-glaze covering was found to afford a better ground for the application of coloured decoration.¹⁰

While in Persia, Syria and Egypt a purely stanniferous glaze was never entirely adopted to replace the old siliceous form of glazing,—it was, however, largely employed by the potters of Rhodes and Damascus,—and later also spread into Southern Europe.

In either case, and whether for the vitreous or enamel glazing, the oxide and other substances used are finely powdered by some mechanical means, and then

¹⁰ Both methods were possibly known to an earlier civilization on the banks of the Tigris and Euphrates, from whence it may have been derived by the Persians and Arabians.

mixed with water to a proper consistency, the baked and rather absorbent clay object being finally immersed in the mixture for its white coating, which adheres to the surface as the object is withdrawn. A second firing, when such coating is quite dry, fuses it into a glazed state, and renders the object impermeable to water, besides affording a perfect ground for the application of coloured embellishments. The more vitreous composition may be variously coloured by an admixture of metallic oxides, and continue nevertheless to be transparent, with the natural colour of the paste showing beneath.

Another process of glazing and decorating may be mentioned, that appears to have been practised in Persia, as elsewhere, with its application the same as the above, except that the painting in some coloured pigment is applied upon the absorbent surface over the dried coating of enamel, and thus placed in the furnace, which with one firing fixes the colours and liquefies the glaze.

Entering further into partly technical considerations of our subject, we may divide ancient Persian pottery into the following classes:

First. Lustred Pottery—paste fine, hard and thin, generally highly baked and semi-translucent in quality. Decorated with golden-yellow, golden-ruby, brown or black, with coppery lustre, *à reflet*, on dark lapis-lazuli blue, or creamy-white grounds.

Second. Pottery—paste fine, thin and highly baked, with semi-translucent body. The characteristic embellishment consists of pierced ornamentation or patterns (*à grains de riz*) cut into the body of the paste, and

filled in with transparent (siliceous) or vitreous glaze, which shows best when held to the light.¹¹ The painted decoration often shows borders, scrolls, arabesque and foliage, with designs involving the "rice-grained" vignettes or panels.¹² Such ancient examples are the *desiderata* of many collections. (*Vide* No. 8.)

Third. Pottery—paste fine, highly baked and rather hard, with a soft semi-translucent white ground. Decoration in deep cobalt blue, with darker outlines of design, usually arabesque and scrolls, animals, plants and figures; purely Persian in *motif* or form, and without any trace of Mongol or Chinese inspiration. Specimens of this variety are occasionally supplemented with a red "slip" enamelling. The tone and mellowness of the body color and glazing appearing on either type may indicate that they have been unearthed after long years of burial, and could therefore be ascribed to an earlier era than the seventeenth century.¹³ Consequently they are separately classed from the succeeding group.

Fourth. Pottery—paste fine, fairly hard and highly baked, with semi-translucent white ground. Decoration in cobalt blue, usually plants, flowers, animals, figures and emblems, and showing Chinese influence, with the designs finely outlined in darker blue, soft black or manganese tints, filled in with blue, that is

¹¹ Believed to be the "Gombrön" ware which has become famed through the writings of Horace Walpole, who travelled in Persia during the eighteenth century.

¹² M. Jacquemart expresses it as his opinion, that China may have imitated this ancient mode of decoration from Persian pottery.

¹³ It is assumed that M. Jacquemart referred to such examples in his work, as being anterior in date to the fabrication of a more kaolinic porcelain paste in Persia

usually brilliant under the glazing. Imitation Chinese marks occur (usually unreadable). This variety is ascribed generally to the seventeenth and eighteenth centuries.¹⁴ It is most probable that the best pieces date from the time of Shah Abbás, which would be the beginning of the former era.

Fifth. Pottery—paste of dense and fairly hard texture. Generally in monochrome glazes, including, among their variety of colours, celadon, green, lapis-blue, purple or *aubergine* (manganese). Some types of this class show relief ornaments or incised and sunken (*gaufre* mode), filled in with grayish or cream-white enamel; other examples display a “slip,” or *engobe* embellishments (*à la pâte sur pâte*). The foot of such pieces usually sustains a light or pale sea-green glazing of vitreous quality. These types are rare, and often ascribed to rather remote periods, but generally they may be attributed to the sixteenth, seventeenth or eighteenth century.

Polychrome (“Achtring,” or Eight-coloured) Varieties.

Sixth. Pottery-paste—in varying textures, from soft and gritty to fine; light and creamy-white body color. Decoration in polychrome painting under a brilliant semi-translucent glazing. The usual *motif* of design includes sprays of flowers, plants or palmette

¹⁴ While this variety of pottery appears to be the one that has survived the longest in Persia, its decline may be followed, from those very excellent blue plaques in the present collection, to other objects showing the blue, or blue-black, designs, partly blurred and running with the over-glazing.

forms: also tulip, carnation, hyacinth; feathered, scaled and diapered traceries, etc. The coloured pigments include black, green, turquoise, yellow, brown, red and purple or lilac, while some specimens display an abundant use of the effective Eastern-red, attributed to Lindus or Rhodian wares. Nevertheless, some are presumably Persian (made at Nantis) and analogues to Damascus pottery, showing in part Assyrian or Arabian derivation. There can be no doubt that Damascus was an important producer of ceramic art, as such pottery was known, as early as the sixteenth century, as "Damas" ware.

The examples, including Persian, Lindus and Damascus types—which, as has been stated, are analogues to one another—disclose, after careful examination, that the paste, or body substance, is covered with a thin coating of stanniferous composition, of an oxide of tin and lead, which has produced the even white surface of opaque enamel, upon which the coloured decoration could easily be painted, and again covered with the brilliant, translucent siliceous glaze.

The application of this transparent or vitreous coating of glaze over the entire surface is referable to the earliest times, and was adopted to enhance the beauty of single colours or to promote the combination of others. It appears to be established that a purely stanniferous glaze on pottery has never been general in Persia; nor has it ever taken the place of that more simple and brilliant siliceous coating referred to, so dexterously applied, and as may be noted on the finest old Persian pottery.

The production of an opaque white surface may

have been isolated, and even dormant in remote localities for centuries, and its use perhaps learned or rediscovered by the Arabs; for its next appearance is upon fragments of tiling of their make, or possibly produced under their dominance. We meet with an occasional fragment, but generally of uncertain date (although coming from Arab sites), until the stanniferous enamel glaze becomes palpably appreciable in the Moorish potteries and tiles of Spain and Sicily, as later also on the products of Italy.

Lustred Pottery

Among the several varieties of pottery made in Persia, that showing a soft siliceous glazing with lustred decoration *à reflet métallique*, is both the most ancient and remarkable. While the body of the paste appears to be the same as that of one or two other types, it is classified under hard paste pottery, or *faïence dure*, owing to its hard baking and fine texture, the colour of the clay varying from a buff tint to almost brown, according to its *provenance*; but the lustred embellishment is in a class by itself and altogether *sui generis*.

It would seem that objects of this order, at no time abundant, were made, as *articles de luxe*, for the higher class. Being small and portable, they found their way into the larger cities of Persia, where from immemorial times such superlative products were looked upon as the *ne plus ultra* in ceramics. Although carefully treasured by amateurs for these many centuries, very few examples indeed have withstood the vicissitudes of

those early and troublesome periods, to be handed down to the present day entirely intact.

Fragments of lusted tiles and other forms of pottery have been found among the débris of ruined Rhagès—an ancient Median city—several times destroyed by earthquakes and by conquering forces. Rheï (the more modern Persian name for Rhagès) was finally completely razed to the ground during the thirteenth century (about 1256) by Hulaga Khan.¹⁵

It would appear that, after every period of destruction, this city was partially rebuilt within the old boundaries, but on a smaller and more restricted scale than the preceding; as is shown by the *enceintes*, or parts of old broken wall lines, and mounds that can be traced amid the great masses of débris. So that the larger area of the site, with mounds and ancient ruins, distinguishes the *enceintes* that remain from those of even more remote devastations, such as would appear, from early records, to date back several centuries before the Christian era.¹⁶ Reference is made here to these conditions because it was precisely from those

¹⁵ Hulaga, a grandson of Genghis Khan, known as the "Mighty Khan," whose dynasty ruled not only at Karakoran (Mongolia), but also at Peking (China), then called Cambuluc.

¹⁶ According to the Bible, Rages (or Ragha, as the name appears in ancient records) must have been a large and flourishing city in the eighth and seventh centuries before Christ. This Median-Persian metropolis, an important contemporary with Nineveh and Ecbatana, sanctified as the cradle of Zoroastrianism and hallowed by the presence of the angel Raphael for a day, exalted by princes and laid in ruins by conquerors, is to-day a mass of crumbling walls, mounds of débris and dry water-courses. The only signs of life amid the vast waste are possibly, here and there, some treasure diggers or toilers of the soil, and brick hunters who demolish such walls as remain for building material that is taken to Teheran, some five or six miles away; otherwise desolation reigns everywhere.

old mounds of deserted tumuli that the fragments of lustred wares already alluded to were for the most part unearthed; which clearly would give a latitude of from six hundred to upwards of two thousand years as the age to be assigned to Persian pottery with lustre. As the remains of potters' kilns were found among these ruins, with many pieces of broken vessels showing a lustred decoration, it can be assumed that, centuries before the final destruction of Rheï, this city of the ancient past was a seat for the manufacture of this particular ware. It may also be interesting for us to note that the style of decoration found on these objects, belonging to the lustred variety, is purely Persian, and has no resemblance to the embellishment on Chinese porcelain; and this fact would be a strong indication that they are of earlier dates than the artificial porcelain, or *faïence fine*, which is classed generally as belonging to the seventeenth century or later.

With further reference to the fragments found at Rheï, it is worthy of remark that, with the exception of some old Martabani (céladon), no other pieces of Chinese pottery or porcelain appeared in the débris or ruins, which bears out early records of the trade between China and Eastern Asia before and during the thirteenth century. That the lustred pottery ascribable to Rheï—especially that with a lapis-lazuli blue colour, which, as regards paste and glazing, bears a close affinity to the bottles and bowls with black designs, attributed to the districts of Yezd and Kerman, where this kind of lustred ware is said to have been found in later periods—was made or imitated in other parts of Persia is strongly evident. Formerly, also, a

number of these objects were found at Kashan and neighborhood, and a few at Ispahan, Meshed and Teheran, although there is no record to indicate that they were actually made at any of these places.

It is difficult to assign fixed dates¹⁷ or localities for the manufacture of these ancient products in Persia, as the modern objects differing so greatly offer no means of deciding where the older pieces were made. Comte de Rochechouart, who during a long residence in Persia gave considerable attention to its ceramic productions of former times, after describing several varieties, tells us "that the ancient *faïence* of Persia is as admirable as the modern is detestable, notwithstanding that it retains a degree of Oriental elegance." He gives us no information, however, on lustred objects, except in a description of the tiles on the Mosque of Natinze of the twelfth century, which are of great artistic excellence and mentioned by other writers.

Persian pottery with a lustre embellishment, *à reflet métallique*, may be divided into three varieties: the first shows a yellow or deep golden-toned lustre decoration, on a white body, or ground colour; the second, a deep and brilliant lapis-lazuli blue body colour,¹⁸ with lustrous black or dark copper-toned brown lustre embellishment, this latter type being even more rare than the former; while the third variety, known as "ruby" or "ruby-gold" lustre, as the name implies, comprehends

¹⁷ Examples of lustred pottery in the South Kensington and other museums are ascribed generally to the middle of the sixteenth century.

¹⁸ The material so effectively used to produce this blue is called by the Persians "Lājéverd," and the true lapis-lazuli blue is said to be found only in the famous mines of Badakhshan. The word "lazuli" appears to be a corruption of the Persian name, which may be read "Lājurd."

a rich metallic pigment of this singular and beautiful colour.

An interesting piece of lustred pottery is preserved in the Musée du Louvre, supposed to be of ancient Hebrew origin, and found by M. de Sauley east of and near the land of the Moabites, leading M. Jacquemart to suggest in his work on this subject that the Israelites may have acquired the art of glazing pottery in Egypt. It is also assumed that, if not previously known in Persia, it might have been learned from the Assyrian potters after the conquest of that country by Cyrus.

It is presumed that the peculiar appearance of the ancient lustred pottery of the East, whether tiles or vases, is due to traces of gold oxides blended in and baked with the glaze. The quantity of this oxide of gold and the degree to which it was baked probably combined to produce the iridescent variety of hues displayed on those objects to which this art was applied. It can be stated, also, that the oldest lustred faïence of Europe with a stanniferous enamel-glaze was produced by the reduction of certain metallic salts in a reverberatory furnace, leaving a thin film upon the surface, which would give the rich lustrous effect known as *reflet métallique*, *reverberato*, etc.

In Arabia lustred pottery was also known at an early period, when and how far back is not recorded. So, whether acquired by that people from the nations whose countries they overran like clouds of locusts, or previously existent, is a mooted point remaining to be cleared.

In conclusion, it can be said that metallic lustre was

applied to pottery, from all accounts, at a very early period; and it also appears to have first established itself with a coating of siliceous glaze in Persia. Therefore, its use, in combination with this glaze, has preceded the manufacture of lustred pottery or faïence, with a stanniferous enamel, by the Eastern potters of the Balearic Islands, Spain and Sicily. We can thus appreciate how widely spread was the use of this, probably the most ancient mode of glazing, and at how early a period it was established and brought to perfection, being, in fact, the precursor of all those potteries known as Persian, Damascus, Lindus, Rhodian, Kutayah, etc.

GROUP I. WITH LUSTRED DECORATION

No. 1

LUSTRED BOTTLE. Pear shape, with slender neck.

Persian siliceous glazed pottery. Paste hard and of fine texture. This perfect example displays the rare lapis-lazuli blue colour,¹ with brilliancy and distinction, in its uniform quality over the body.

Supplemented by lustrous black floral decoration, including an ornamental arch or portal with peacocks, birds and the emblematic cypress tree,² in the *genre à reflet métallique*.³

This most rare bottle is ascribable to the
Height, 10½ inches. XVth or XVIth century.
Diameter, 5½ inches.

(*Illustrated*)

¹The Musée du Louvre possesses a similar but imperfect bottle. Another example is shown in the Metropolitan Museum (E. C. Moore Collection).

²The cypress is an ancient Zoroastrian emblem, and equally a Mohammedan symbol used on the wall tiles of imperial mosques. As such, it originated apparently in Iran.

³Fragments of this variety in lustred pottery have been found among the ruins of Rhagès, or Rheï, once the metropolis of ancient Media and the centre of civilization in Iran, now but a crumbling mass of walls, mounds and débris. The date of the founding of this ancient city is lost in oblivion, but tradition assigns it to Hoshang, first King of Iran, in the fourth millennium before Christ.

No. 2

LUSTRED VASE. Low bulbous form, with chased metal neck.

Persian siliceous glazed pottery. Paste hard-textured and well baked, showing a translucent white ground, together with a copper-lustred embellishment of rare quality.

The lower section includes a wide bordering involving scrolled (palm-like) foliage, and a small interlaced band, all in dark copper-coloured *reflet métallique*.

The upper division or shoulder sustains a border of small dentated and flowered panels, painted in the same dark copper-coloured pigment.

This ancient type is ascribable to the

Height, 5½ inches.

XVth or XVIth century.

Diameter, 5¼ inches.

(*Illustrated*)

No. 3

LUSTRED PLATE.

Persian siliceous glazed pottery. Paste hard-textured, with semi-translucent white ground; showing a central palmetted and leafage ornament, surrounded by foliage and flowers in golden-brown lustre decoration, posed against the soft white ground colour.⁴

The back is invested with an arabesque bordering in lustred copper-brown à *reflet métallique*. This example, like the above, is ascribed to the

Height, 8½ inches.

XVth or XVIth century.

⁴The Metropolitan Museum of Art possesses a similar plate, in the E. C. Moore Collection, and another is in the Godman Collection, London.

No. 4

LUSTRED TILE. Star shape.

Persian siliceous glazed pottery. Paste dense and buff-coloured. The brown metallic lustre decoration⁵ shows arabesque forms that occupy the centre and which are rather Arabian in character.

The blue bordering, with ornamental details, includes Arabic⁶ inscriptions in Pahlavic (Persian) characters in part fragmentary and restored.

An interesting and very early example ascribable to the
Diameter, 8 inches. XIIIth century.

⁵ Fragments of a similar tile are shown at the South Kensington Museum, which were collected, it would appear, by M. Mechin from among the ruins of ancient buildings at Rheï. Others are attributed to the ninth century by M. Lenormant, while those from the mosque at Natinz are presumably of the twelfth century.

⁶ Similar examples of fragments, found in ancient cities and Arabian sites, have led to the belief that this lustred mode of decoration is of their origin, and that it was introduced by them into Spain, as also into Persia.

RUBY LUSTRE TILE. Oblong section of a border.

Persian siliceous glazed pottery. Paste, light buff-toned and well baked, with a thin stratum of plumbeous white coating on the surface, which uniformly sustains the rich lustrous "golden-ruby" embellishment, *à reflet métallique*,⁷ involving an Arabic inscription in flowing Neskhy character (fragment of verse from the Koran); the soft white body colour is shown in reserved outlines posed against a diapered (honey-comb) background in the same lustrous "ruby-gold" pigment.

This rare example is ascribable to the

XIVth century.

(*Illustrated*)

⁷ Siculo-Persian, or Siculo-Arabian. M. Jacquemart considers such tiles to be purely Persian, while some writers on this art assume that they are Saracenic, or were made by Arab potters during the occupation of Sicily (previous to 1090) or later by their Moorish successors of a later period. It is obvious, therefore, that several types remain of this class. In this instance the Koranic Neskhy inscription bears out the assigned dates. A similar tile is shown in the Kunstgewerbe Museum at Berlin attributed to the XIVth century, and as being Saracenic.



No. 5



No. 2



No. 6

No. 6

LUSTRED VASE. Globular shape, with chased metal neck.

Persian siliceous glazed pottery. Paste hard, buff-toned and well baked; showing a lustrous *café au lait* glaze, together with a chevron or "herring-bone" decoration (in *gaufrière* method) of soft greenish-white (pale *céladon*) enamel, which is evenly divided with the body colour and under a thin siliceous glaze.

The flange of base shows a double-lining in blue under the vitreous running glaze, which also covers the foot, bearing a Persian potter's mark.

A rare example in decoration and colouring. Ascribed to the XVth or XVIth century.
Height, 6 inches.
Diameter, 5 inches.

(*Illustrated*)

No. 7

LOW JAR. Oviform, with contracted neck.

Persian siliceous glazed pottery. Paste, fine-textured and well baked; the plumbeous coating agreeably sustaining a lustrous *café au lait* (light-bronze tone) glaze, with its superimposed embellishment of young palm trees and a butterfly in white "slip" enamelling (*pâte sur pâte mode*) in free clusters over the main surface. Attributed to the

Height, 4 $\frac{1}{4}$ inches. XVIth or XVIIth century.
Diameter, 6 inches.

GROUP II. WITH "RICE GRAINED" DECORATION

No. 8

LARGE BOWL.

Persian siliceous glazed pottery. Paste hard, fine-textured and thin; the coloured decoration (*sous couverte*) comprehends borders, medallions and arabesque motifs, hatched and outlined in soft black with blue accompaniment; includes perforated vignettes in small diapered pattern, known as "rice-grained" (*à grain de riz*), shows the pierced work filled with light film-like and vitreous glaze (most visible when held to the light).

The interior displays a garden scene, with pavilion, flowers and a willow tree, and is finished by a border, involving the pierced and glazed "rice-grained" vignettes alluded to above.

An interesting example of the famed "Gombrōn"⁸ variety referred to in Horace Walpole's notes written during the eighteenth century. Ascribable to either the
Height, 4½ inches. XVIth or XVIIth century.
Diameter, 9½ inches.

⁸ Generally attributed to the period of Shah Abbās (1585-1627) and of Persian origin.

No. 9

LOW JAR. Tripod, with three metal feet.

Persian siliceous glazed pottery. Paste dense and highly fired, showing a white semi-translucent ground colour, invested with a painted embellishment in soft black outline, including touches of sapphire and a lighter toned blue, together with incised diaper perforations (rice-grained) which are filled with a heavy vitreous glaze of film-like texture.

This characteristic and Persian mode of enrichment appears on the small palmette or foliated medallion forms, surrounded by the blue coloured floral motives and borders.

A unique example of the Gombrön ware. Attributed to the XVIth century.

Height, 5½ inches.

Diameter, 6½ inches.

GROUP III. WITH BLUE AND RED DECORATION

No. 10

BOTTLE (Gargoulette), with bossed spout at shoulder.

Persian siliceous glazed pottery. Paste light and fine-textured; showing a soft plumbeous white ground colour, decorated with cobalt blue, and supplemented by a soft red "slip" (*engobe*) enamel painting, in the form of flowered panels, under the silico-alkaline glazing.

The shoulder is encircled by a small dental band in blue, and the neck shows hanging or tasselled forms. The base is completed by a palmation border in blue.

A rare and beautiful example. Attributed to the
Height, 9 inches. XVIth or XVIIth century.
Diameter, 7 inches.

No. 11

BOWL.

Persian siliceous glazed pottery. Paste fine-textured and thin. Showing a semi-translucent white ground colour decorated in cobalt blue, supplemented with red and golden-yellow "slip" enamel painting *sous couverte*.

The exterior shows a series of four foliated medallions, invested with blue lotus blossoms, equally disposed, relieved by fawn-tinted arabesques and floral motifs in soft red and fawn tints and small red blossoms that fill the remaining spaces. The interior includes a blue medallion with fungiforms and a lanceolated rim border of the same char-



No. 13

acter. The foot bears a blue grass mark, and this, together with the fungus emblems, indicates a Chinese inspiration. Attributed to the XVIIIth century.

Height, $3\frac{1}{2}$ inches.

Diameter, 7 inches.

No. 12

PILGRIM BOTTLE, with narrow mounting at neck.

Persian siliceous glazed pottery. Paste fine-textured and well baked, showing a soft creamy-white surface, together with painting in cobalt blue, and a supplementary embellishment in soft-toned red and yellow "slip" enamelling.

The blue decoration comprises a fine *rinceaux* bordering at the sides, and a similar *motif*, interspersed with floral blossoms and symbolic forms, is shown on the two central panels. These latter are encircled by the "slip" work in the form of borders, and involve scrolled and floral arabesque tracery in the yellow and red pigments *sous couverte*.

An interesting and rare type. Attributed to the XVIIIth century.
Height, 9 inches.
Width, $7\frac{1}{2}$ inches by $3\frac{1}{4}$ inches.

No. 13

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured. The soft creamy-white ground, showing a deep semi-translucent quality, sustains also an elaborate "slip" (*pâte sur pâte genre*)

decoration in delicate rendering. The pigments, used besides the cobalt blue, include soft reds and pale celadon enamels *sous couverte*.⁹

The design presents an ancient Persian palmette and scrolled form which is outlined in red; and encloses soft red floral blossoms with cobalt blue stems. The remaining surface is invested with pale celadon foliage and soft red enamelled blossoms. Its reverse side shows a simple floral decoration in blue, together with three small marks.

This remarkable and rare plate is ascribable to the
Diameter, 18 inches. XVIth century.

(*Illustrated*)

No. 14

BOTTLE. Pear shape, with small neck.

Persian siliceous glazed pottery. Paste fine-textured, showing a soft semi-translucent white ground; embellished with cobalt blue border motifs.

A scrolled bordering surrounding the body in blue, includes floral medallions, is picked out in soft red and golden-yellow "slip" enamels alternately under the siliceous glaze. The shoulder is bordered with dental forms and interlaced lancet points.

A rare and beautiful example. Attributed to the
Height, 5½ inches. XVIth century.
Diameter, 4½ inches.

⁹ An example with similar decoration (in the form of a jar) is in the possession of the Metropolitan Museum of Art (E. C. Moore Collection).

No. 15

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured, with a soft semi-translucent white ground. The decoration includes cobalt-blue and manganese (lilac tint) painting under a perfect glazing.

The panel displays a floral *motif*, together with a crane, and is framed by an inner border of narrow fret and foliage forming an octagon.

The outer border shows arabesque foliage and stems in blue, together with large flowering blossoms in a manganese (lilac) tone. Its reverse side is glazed in pale *clair de lune*, a monochrome colour of even quality.

This interesting example may be ascribed to the
Diameter, $13\frac{1}{2}$ inches. XVIIth century.

GROUP IV. WITH BLUE DECORATION

No. 16

LOW JAR. Globular shape.

Persian siliceous glazed pottery. Paste massive, close-textured and well baked; showing a pale white ground of semi-translucency, decorated in dark cobalt blue, with dark brown outlines under the mellowed siliceous glaze.

The painting comprises a series of foliated and vertical panels, invested with scaled diaper forms and flower motifs alternately. The shoulders and neck display separate borders in diapered leafage designs.

The glazed surface and body have darkened from great age and usage; or probably was caused by being underground for a considerable period. Attributed to the XVth or XVIth century.
Height, 8 inches.
Diameter, 13 inches.

No. 17

WATER VASE (Narghili). Low, globular shape, with raised nozzle, and chased metal neck mounting.

Persian siliceous glazed pottery. Paste hard-textured and well baked; presenting a soft, semi-translucent white surface which has turned to a mellow brownish tone from age and usage.

The dark cobalt-blue decoration shows green-tinged outlines under the heavy vitreous glazing, and includes a scrolled and flowered *motif* over the main surface. The shoulder carries a floral-brocaded border, together with a

small scalloped or leafage edging. The foot bears an old Persian mark.

This interesting specimen is ascribable to the
Height, 7 inches. XVIth century.
Diameter, 6½ inches.

No. 18

LARGE BOWL. Deep shape.

Persian siliceous glazed pottery. Paste fine and thin, with translucent white body; sustaining a brilliant cobalt blue decoration under a perfect glazing.

The exterior presents a series of six panels, with trees and rocks, which are vigorously rendered in deep shades of pellucid cobalt. The narrow vertical sections between these panels are simply finished with dots and squares.

The interior shows a similar bordering of panels, with rocks and trees, and the centre medallion includes a bird.

The outer edge is in small alternating ogee.

Height, 6 inches. XVIIth century.
Diameter, 11½ inches.

No. 19

PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, with a semi-translucent white ground, showing the decoration in cobalt blue under a perfect glazing.

The centre presents a floral and arabesque panel, and

the wide border is divided into radial scalloped panels enclosing floral painting in formal design.

Its reverse side is finished simply with a floral bordering in blue. XVIIIth century.

Diameter, 12 inches.

No. 20

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, showing a semi-translucent white ground, together with a cobalt blue decoration of brilliant quality under the glaze.

The painting presents an octagonal-shaped inner border, with floral and fretted detail, enclosing a series of free flowering blossoms with curved stems, surrounding the central foliated rosette. The outer border is composed to represent some ideal garden spot, flowering plants and long streaked cloud forms finish the symbol motive. Its reverse side is simply decorated with floral sprays in blue.

A notable example of the XVIIIth century.
Diameter, 18 inches.

No. 21

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured, showing a semi-translucent white body colour, invested with cobalt-blue decoration under the brilliant glaze.

The intricate design, involving ancient (Persian) symbolic combinations, includes a flowered palmette *motif* with scrolled leafage and other ornaments, formally posed against the floral embellished ground painting of the field.

The wide border or belt (with an open end) displays

floral masses and scrolled foliage. The reverse border is finished by a series of clustered blossoms.
Diameter, 19½ inches. XVIIIth century.

No. 22

LARGE JAR. Ovoid shape.

Persian siliceous glazed pottery. Massive paste of dense quality and dark colour, covered with a deep semi-translucent and mellowed white body glazing, that shows a brownish unctuous texture from age and usage.

A vigorously freely rendered landscape, with temples and bridges in cobalt blue, is presented, under the heavy vitreous glazing, ending near the base, which is in brown-toned biscuit (unglazed), as is the foot.

This interesting example has some evidence of a former use for oils, and probably also was under the earth for a long period. Ascribable to the XVIth century.
Height, 9 inches.
Diameter, 8 inches.

No. 23

LARGE JAR. Oviform.

Persian siliceous glazed pottery. Paste dense and massive, showing a semi-translucent white ground colour and crackle glaze.

The quasi-archaic decoration is outlined in (*grisaille*) dark gray, and filled in with cobalt blue *sous couverte*.

The design consists in the main of bordering, including the lower section, which depicts lions, deer and smaller animals. The neck sustains a curious and more archaic ren-

dering of animals, together with floral or foliage ornaments. An intermediate band or belt is finished with a lattice diapering. The base, being but partly covered by the running siliceous glazing, shows the biscuit body darkened from age.
Height, $13\frac{3}{4}$ inches. XVIth century.
Diameter, $9\frac{1}{2}$ inches.

No. 24

LARGE BOTTLE. Ovoid shape, with four handles and bulbous ringed neck.

Persian siliceous glazed pottery. Paste dense and well baked, with white semi-translucent plumbeous surface, showing a pellucid cobalt blue decoration under the silico-alkaline glaze.

The painting comprehends blue bordering, with petal and leafage brocading in lighter blue, including also a white reserved "zigzagged" ribbon *motif* (or chevroned belting), bearing old Persian (Pahlavic) inscriptions in soft-toned black outline. The bulbous bordering at neck is decorated with simple floral buds, and the lower section shows a blended white glaze running into masses at the foot in vitreous céladon quality.

Rare old Persian form, ascribable to the
Height, 16 inches. XVIIth century.
Diameter, 8 inches.

(*Illustrated*)

No. 25

LARGE BOTTLE. Gourd form, with four handles.

Persian siliceous glazed pottery. Paste grayish toned and well baked, presenting a semi-translucent white ground, together with grayish-blue painting under the glaze.



No. 38



No. 24

The decoration shows a free floral *motif*, which is uniformly dispersed over the surface, involving small palmette buds and foliage, carefully rendered in brownish outlines, that have turned green where touched over by the cobalt pigment after firing.

The base shows the vitreous glaze running into céladon masses at the foot.

A purely Persian type, ascribable to the

Height, 16 inches.

XVIIth century.

Diameter, 7 inches.

No. 26

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, showing a semi-translucent white ground, with decoration in cobalt blue under a brilliant second glazing.

The entire surface (including border and panel) is uniformly covered with a small and delicate *rinceaux motif*, involving floral blossoms and arabesque forms in blue.

Its reverse side shows a flowered border, and bears a mark, also in blue. Ascribed to the
Diameter, 15 inches.

XVIIth century.

No. 27

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine, massive and well baked. The white semi-translucent surface sustains a cobalt-blue decoration of characteristic quality under the brilliant silico-glass glaze, showing the outlines of design in soft-toned black.

The panel comprehends a garden scene, with two fig-

ures, trees and birds, and includes an inner border showing floral and scalloped forms. The wide outer border is finished with hollow fluting (*échancres*) under the soft white plumbeous glazing.

The reverse border is simply painted in blue arabesques, and shows a vitreous overglazing. Ascribed to the
Diameter, 18 inches. XVIIIth century.

No. 28

SMALL PLAQUE.

Persian siliceous glazed pottery. Paste fine and hard-textured, with semi-translucent (plumbeous) white surface approaching porcelain, and agreeably sustaining the cobalt-blue painting under the silico-alkaline, or glass glazing.

The panel is centred by a flowered rosette and freely dispersed foliage. The border shows floral arabesques in informal rendering; outlined in soft-toned black and touched over with cobalt blue.

The reverse border is decorated with simple floral and petal forms in blue, and the foot bears a mark in the same colour. Ascribable to the
Diameter, 9 inches. XVIIIth century.

No. 29

SMALL PLAQUE.

Persian siliceous glazed pottery. Paste fine and hard-textured; its semi-translucent white plumbeous surface, approaching porcelain, agreeably sustaining the cobalt-blue decoration under the perfect silico-glass glaze.

The panel displays lotus flowers and leafage, sur-

rounded by a narrow brocaded inner border or framing in hexagonal form. The outer border is divided into a series of radial panels, involving formally posed flowers, all carefully outlined and filled out with blue and the edge is scalloped in ogee form.

The reverse border shows free floral sprays also in blue and under the glaze, and the foot bears a small mark.

Diameter, 9 inches.

XVIIIth century.

No. 30

SMALL BOWL.

Persian siliceous glazed pottery. Paste fine-textured and well fired, coated with a stratum of plumbeous white composition and approaching porcelain, together with cobalt-blue decoration under the silico-alkaline glaze.

The interior shows fine painting, involving floral blossoms and foliage, together with a small border at the rim.

The exterior is invested with a rich lapis-lazuli blue monochrome glaze of brilliant quality.

Height, $2\frac{3}{4}$ inches.

XVIIIth century.

Diameter, $5\frac{3}{4}$ inches.

No. 31

SPICE BOWL, with nine compartments.

Persian siliceous glazed pottery. Paste light buff-coloured and well baked, showing a heavy semi-translucent ivory-white surface colour, with the cobalt-blue embellishment outlined in soft black under the glaze.

The compartment interiors are painted with cross-

hatching in varied and isolated form, and the exterior is bordered with a flowered fret design in brown and blue.

Height, $2\frac{1}{2}$ inches.

XVIIth century.

Diameter, 6 inches.

No. 32

SMALL DISH.

Persian siliceous glazed pottery. Paste fine-textured and kaolinic substance; showing a white semi-translucent body with the decoration in cobalt blue displayed on the centre panel alone under a perfect glaze.

The painting includes a corner of a terrace, and the accessories show a vase filled with flowers.

The outer border and back are alike in pure translucent white, showing slightly raised and very delicately impressed lancet forms; with the outer edge in alternating forms of ogee.

XVIIth century.

Diameter, $5\frac{1}{2}$ inches.

No. 33

PLATE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, showing a kaolinic substance and semi-translucent white ground of much brilliancy.

The cobalt-blue decoration displayed on the panel includes birds and flowers, together with a geometrical (hexagonal) bordering formed by diapered fretting and lanceolated emblems which occupy the corners.

The pure white outer border is thin, and shows hand-

impressed ornamentation in the paste. Its reverse side is similarly moulded and left white; the edge of this plate is scalloped in alternating ogee. XVIIIth century.

Diameter, 7 inches.

No. 34

DISH. Oblong hexagon shape.

Persian siliceous glazed pottery. Paste fine-textured and well baked, with semi-translucent white surface sustaining a cobalt blue painting under the siliceous glazing.

The panel shows numerous animals resembling deer, dogs and rabbits curiously conventionalized and posed among scrolled vines and plants. The border decoration includes scrolled and flowered arabesques.

Its reverse side is finished in simple arabesque scrolls, and also bears a lozenge-shaped mark. Ascribable to the XVIIIth century.

No. 35

SMALL DISH. Octagonal shape.

Persian siliceous glazed pottery. Paste hard-textured and with kaolinic substance, approaching porcelain in its white semi-translucent quality.

Decorated in cobalt blue, with floral vines in free rendering under the siliceous glaze. The reverse border is finished with simple radial outlining also in blue. An unusual example. Attributed to the XVIIIth century.

Diameter, 4 inches.

No. 36

PLATE.

Persian siliceous glazed pottery. Paste thin and hard-textured, sustaining a semi-translucent kaolinic white surface; approaching porcelain in its quality and glazing over the cobalt blue painting.

The panel presents floral plants growing amid open rockeries, and the rim shows a narrow scrolled arabesque bordering. The reverse border is in monochrome *café au lait* glaze.

Diameter, 6½ inches.

XVIIth century.

No. 37

PLATE.

Persian siliceous glazed pottery. Paste thin and hard-textured, sustaining a white semi-translucent surface, together with dark cobalt decoration under the silico-glass glaze.

The painting presents a simple floral *motif* and a bordering of blossoms formally posed amid a ground of cross hatching in blue. Ascribed to the

XVIIIth century.

Diameter, 6 inches.

No. 38

TALL EWER (Golābpāsh). Spout, tip and handle of metal.

Persian siliceous glazed pottery. Paste buff tone, highly baked and showing a white ground of fair translucency.

With soft black (*grisaille*) decoration, covering all surfaces uniformly in vertical arabesque and floral design, finishing at the neck and surrounding a raised central gadroon-like panel that is similarly decorated in black, suggesting a landscape in simple cross hatching, with plants and rocks.

The spout, with its scaly and stippled ornamentation, is separately glazed in blended half-tones of light green and gray.

An interesting and ancient shape. Ascribable to the
Height, $17\frac{3}{4}$ inches. XVIth or XVIIth century.
Width, 9 inches by 7 inches.

(*Illustrated*)

No. 39

GRAND JAR. Ovoid form, with small neck.

Persian siliceous glazed pottery. Paste dense, massive and well baked. A deep semi-translucent grayish-white ground colour carries an exceptional brocaded and flowered diaper design in *grisaille* rendering, that uniformly covers the entire surface, under the mellowed coating of siliceous glaze.

The unglazed foot shows the biscuit body darkened by age.

This large and characteristic example, showing an early and purely Persian origin, may be attributed to the
Height, $18\frac{1}{2}$ inches. XVth century.
Diameter, 15 inches.

No. 40

SMALL VASE.

Persian siliceous glazed pottery. Paste close-textured and well baked, showing a semi-translucent white ground colour with pale cobalt-blue decoration under the glaze.

The painting shows a floral and palmette *motif* disposed amid the vermiculated diapered ground pattern.
Height, 4 inches. XVIIIth century.
Diameter, $3\frac{1}{2}$ inches.

No. 41

BOWL.

Persian siliceous glazed pottery. Paste fine-textured and thin, showing a semi-translucent white surface colour, together with the painted embellishment in dark gray-blue.

The interior presents an arabesque border at the rim and a petal rosetted centre. The exterior decoration includes a series of vertical panels, with floral and feathered forms, and a rim border with scrolled design.
Height, $3\frac{1}{4}$ inches. XVIIth to XVIIIth century.
Diameter, $7\frac{3}{4}$ inches.

No. 42

SMALL FLAT BOTTLE. Pilgrim shape, with small handles.

Paste dense and light buff-toned, sustaining a semi-translucent white texture, with cobalt-blue painting under the glaze.

Each of the two sides shows a small foliated medallion, supported by wreaths, and the narrow sides are invested with small floral buds. Attributed to the
Height, 5 inches. XVIIIth century.
Diameter, 4 inches by 2 inches.

No. 43

SMALL VASE, with hexagonal body.

Persian siliceous glazed pottery. Paste dense and buff-toned, sustaining a white semi-translucent surface under the heavy running and vitreous glaze, which also covers the "splashed" and blended blue decorative effects on the several small side panels and shoulders.

Height, 4 inches. XVIIIth century.
Diameter, $3\frac{1}{2}$ inches.

No. 44

SQUARE BOTTLE, tapering toward the neck.

Persian siliceous glazed pottery. Paste buff-toned and well baked. Coated with a plumbeous substance, its semi-translucent white texture shows brilliant under the glaze, in combination with the "splashed" and blended blue painting; shows on the four sides alike in floral and foliage clustering. Attributed to the
XVIIIth century.

Height, 10 inches.
Diameter, $3\frac{3}{4}$ inches.

No. 45

PLATE.

Persian siliceous glazed pottery. Paste thin and well baked, sustaining a semi-translucent white surface, together with the gray-blue painting under the glaze.

The decoration presents two small fragmentary landscape groups, together with crossed hatching and large leafage, outlined in toned black and filled out with a mixture of cobalt and some oxide, making the half-toned effect possible with over-firing.

The reverse side shows simple petalled outlines in blue under a light-tinted celadon glaze.

Diameter, 6½ inches.

XVIIIth century.

No. 46

PLATE.

Persian siliceous glazed pottery. Paste dense and well baked, showing a semi-translucent white body colour, together with gray-blue painting under the silico-glass glaze.

The panel comprehends a small floral rosette enclosed by dotted rings and a small scrolled arabesque inner border. The rim border shows small radial panels bearing symbols and scrolled ornaments.

Its reverse side is finished by a flowered and panelled bordering outlined in pale blue. Attributed to the

Diameter, 7 inches.

XVIIIth century.

No. 47

PLATE.

Persian siliceous glazed pottery. Paste dense and fine-textured, sustaining a semi-translucent white surface, together with cobalt-blue decoration under the silico-glass glazing.

The centre shows a flowered rosette surrounded by simple bands, and the rim border is invested with floral and symbol ornaments, which are posed on the panels and between the radial dividing lines.

The reverse border is finished with simple foliations and floral sprays. Attributed to the XVIIIth century.
Diameter, 6½ inches.

GROUP V. WITH BLUE DECORATION

(In part inspired by Chinese models)

No. 48

JAR. Oviform, with chased and open metal cover.

Persian siliceous glazed pottery. Paste dense and well baked. A soft, white semi-translucent surface is sustained, together with decoration in cobalt blue under the pellucid glaze.

The painting comprehends a foliated bordering at the shoulder, involving floral and arabesque brocading, followed below by a series of small and formally posed blue medallions, showing a nude child amid white reserved blossoms (symbolic). The base is finished by a palmation border, together with a narrow scrolled band.

The foot shows a blue mark (quasi-Chinese).

A fine example, ascribable to the

Height, 13 inches.

XVIth or XVIIth century.

Diameter, 9 inches.

(Illustrated)

No. 49

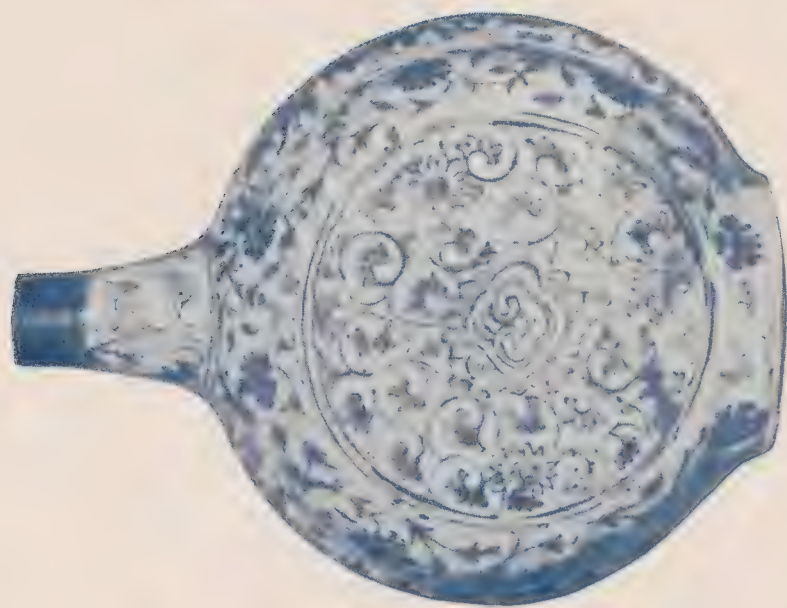
LARGE FLOWER VASE. Oviform, with five small supplementary necks opening from shoulder.

Persian siliceous glazed pottery. Paste dense-textured and well baked, sustaining a soft white and translucent surface, together with cobalt-blue painting under the silico-alkaline glazing.

The main section presents a series of small blue medallions, on which the figure of a nude child appears in white



No. 48



No. 12



No. 50

reserve surrounded with blossoms.¹⁰ The remaining field (above and below these medallions) shows emblematic fungi heads. The shoulder is filled in between the necks by small fan-shaped panels, invested with storks and scrolled ornaments, and the central neck shows hanging tassel forms.

The base is finished by a double bordering in scrolls and palmette detail. The foot bears a seal mark in quasi-

Chinese character. Ascribable to the XVIIIth century.
Height, 13 inches.
Diameter, 9 inches.

No. 50

LARGE FLOWER VASE. Oviform, with five small supplementary necks opening from the shoulder.

Persian siliceous glazed pottery. Paste dense-textured and well baked, sustaining a soft white and semi-translucent ground colour decorated in cobalt blue under the brilliant glaze.

The quasi-Chinese design comprehends a series of blue medallions that involve blossoms, together with a nude figure (young Buddha?). A border of fan-shaped panels, with diapering in key-fret pattern, surrounds the shoulder spaces between the necks.

The large central neck is decorated with hanging tassel forms, and the base is finished with a small conventional border. A purely Persian form, and ascribable to the XVIIIth century.
Height, 11½ inches.
Diameter, 8 inches.

(Illustrated)

¹⁰ An ancient Chinese symbolic motif, having reference to the purity of youth, as a flower is spotless in its first bloom.

No. 51

WATER VASE. (Narghili). Low oviform, with small contracted neck and a raised nozzle.

Persian siliceous glazed pottery. Paste fine-textured and highly fired, showing a semi-translucent white ground, with brilliant cobalt-blue painting under the perfect glazing.

The design, covering the main surface, comprehends a series of small panelled divisions alternately invested with grotesque animals and ducks; the accessories include floral plants and rockeries.

The shoulder shows a lanceolated border, and the neck is invested with floral sprays, birds and butterflies, and the upper flange is bordered by arabesque scrolls. The base is finished by a trellis-diapered bordering, and foot shows a heavy vitreous celadon glaze, together with a seal mark.

A fine example of the period when the inspiration from the Chinese was at its best. XVIIIth century.

Height, 7½ inches.

Diameter, 7 inches.

No. 52

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, sustaining a white semi-translucent surface, together with cobalt-blue painting under a brilliant and perfect glazing.

The panel displays a rocky promontory, with flowering plants and several birds and ducks, enclosed by an inner bordering in small diaper and fret motifs, involving the Swastika symbol. The wide outer border is composed of

scalloped and radiating panels, invested with flowers and symbolic forms alternately inspired by Chinese models.

The reverse panel is simply decorated in free leafage outlines. Ascribed to the XVIIIth century.

Diameter, 14½ inches.

No. 53

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, sustaining a white semi-translucent surface, invested with cobalt-blue decoration, *sous couverte*, the outlines of design showing brown through the glaze.

The centre displays a small cluster of flowers disposed against the white crackle ground. The wide border consists of a series of radial (petal-formed) panels involving conventional and formal floral motifs. The reverse shows a simple floral rendering in outline under the vitreous greenish glaze.

XVIIIth century.

Diameter, 14½ inches.

No. 54

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine, hard-textured and well baked, sustaining a white semi-translucent surface, together with a cobalt-blue painting under the silico-glass glaze.

The panel presents a garden corner with a figure,¹¹

¹¹ It may be remarked that the face is omitted on the figure, and an ornament substituted, showing that the artist was a Mussulman of the Sunni sect, whose tenets regarding graven images are most rigid.

flowers and birds, and the border is finished by a series of radial panels in foliation form bearing arabesque scrolls and symbols.

Its reverse side shows a series of lozenge-shaped emblems, with fillets. A strong Chinese influence is plainly apparent throughout the design that may be ascribed to the
Diameter, 14 inches. XVIIIth century.

No. 55

SMALL PLAQUE.

Persian siliceous glazed pottery. Paste fine, hard-textured and thin, sustaining a white semi-translucent surface, together with the cobalt-blue decoration under a perfect glazing.

The painting shows a fine *rinceaux motif*, together with vermiculated forms in brown outlining touched out in blue, involving small burrs in brown *pointillé* or stippling.

Its reverse side shows a gray crackle glaze, and bears a mark in blue. Ascribable to the
Diameter, 9 inches. XVIIth or XVIIIth century.

No. 56

SMALL PLAQUE. Octagonal form.

Persian siliceous glazed pottery. Paste fine, hard-textured and thin, sustaining a white semi-translucent coating, with kaolinic substance, which agreeably displays the cobalt-blue painting under the siliceous glaze.

The panel decoration includes two deer, shown under a tree, against the white ground, and surrounded by a brocaded inner border in foliated form.

The rim border is divided into small radial panels bear-

ing flower and bird designs alternately. Its reverse side is also decorated in blue, and shows lanceolated (fungi) forms and leafage inspired by Chinese models.

Diameter, 9 inches.

XVIIth century.

No. 57

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked. A semi-translucent white ground is sustained, together with cobalt-blue decoration in two shades under the brilliant glazing.

The centre shows a landscape plateau, with two deer and diverse shrubs, including symbolic cloud forms. The design is enclosed by a narrow inner border with a scalloped contour.

The wide outer border comprehends radial divisions, with fan-shape panelling, involving flowers, foliage and emblems. The edging is in small double ogee scallops.

Its reverse side is simply decorated with petal and floral formed tracery, and bears a small mock Chinese mark.

Ascribable to the

XVIIth century.

Diameter, 18 inches.

No. 58

LARGE BOWL.

Persian siliceous glazed pottery. Paste fine-textured and well baked, showing a semi-translucent white kaolinic substance, together with a cobalt painting in two shades of blue under a faultless glazing.

The exterior presents a landscape with rocky promon-

tory, including plants and water fowl. The design shows outlining in the darker blue pigment, filled in with the lighter and more transparent cobalt.

The interior comprehends a similar landscape subject, with two ducks and a narrow rim border, in blue brocading with floral variation.

The foot bears a mock Chinese mark in seal form.

Height, $3\frac{3}{4}$ inches.

XVIIth century.

Diameter, 9 inches.

No. 59

PLATE.

Persian siliceous glazed pottery. Paste fine-textured and thin, with kaolinic substance, and approaching porcelain; ground white and semi-translucent, with cobalt-blue painting under the siliceous-glass glaze.

The panel shows a cluster of peonies and lotus blossoms, and the border is covered with an evenly dispersed floral *motif*, carefully rendered in two shades of pellucid cobalt, showing Chinese inspiration.

Its reverse side is decorated with a series of four symbols (Po-ku), and also bears a quasi-Chinese mark under the vitreous glaze. Attributed to the

Diameter, $6\frac{1}{2}$ inches.

XVIIth century.

No. 60

LARGE BOWL.

Persian siliceous glazed pottery. Paste thin and fine, with semi-translucent white ground painted in cobalt blue under the perfect glazing.

The exterior presents a landscape subject, with water, figures and a pavilion in quasi-Chinese character. The interior is similarly decorated with landscapes, and the upper rim band includes a chevron-fret with flowers. Foot bears a seal mark in blue, and may be ascribed to the latter part of the XVIIIth century.

Height, $3\frac{3}{4}$ inches.

Diameter, 9 inches.

No. 61

PLATE.

Persian siliceous glazed pottery. Paste dense and fine-textured, sustaining a semi-translucent white surface, together with cobalt-blue painting under the silico-glass glaze.

The panel presents a garden scene, with the figure (Chinese character) of an old sage standing near a table, and the background includes a pine tree.

The border includes scrolled motifs and lanceolated (fungi) emblem forms of longevity, all rendered in toned black outlines and filled in with blue *sous couverte*.

This plate bears a quasi-Chinese mark, and may be ascribed to either the XVIIIth or XVIIIth century.

Diameter, $7\frac{1}{2}$ inches.

No. 62

PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, with a semi-translucent white ("crackle") surface, decorated in cobalt blue under the silico-alkaline glaze.

The panel painting displays flowering plants or low-

growing (*neehrvend*) trees, with a hovering bird above. The border shows a series of landscape effects, with floral and foliage interruptions. Its reverse side is simply decorated with four lozenge-shaped emblems and fillets in blue, which are clearly from Chinese sources. Ascribable to the XVIIIth century.

Diameter, 13 inches.

No. 63

SMALL PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, sustaining a white semi-translucent surface, together with cobalt-blue decoration under the pellucid glazing.

The panel shows a garden terrace with accessories, including a table and the presence of a grotesque animal.¹²

The border painting comprehends radial divisions, with floral forms and fan-like panels, enclosing alternately Taoist symbols and floral brocading. The reverse border is simply decorated with a free foliation outline in blue. The edging is in alternating ogee scallops. Attributed to the XVIIIth century.

Diameter, 10 inches.

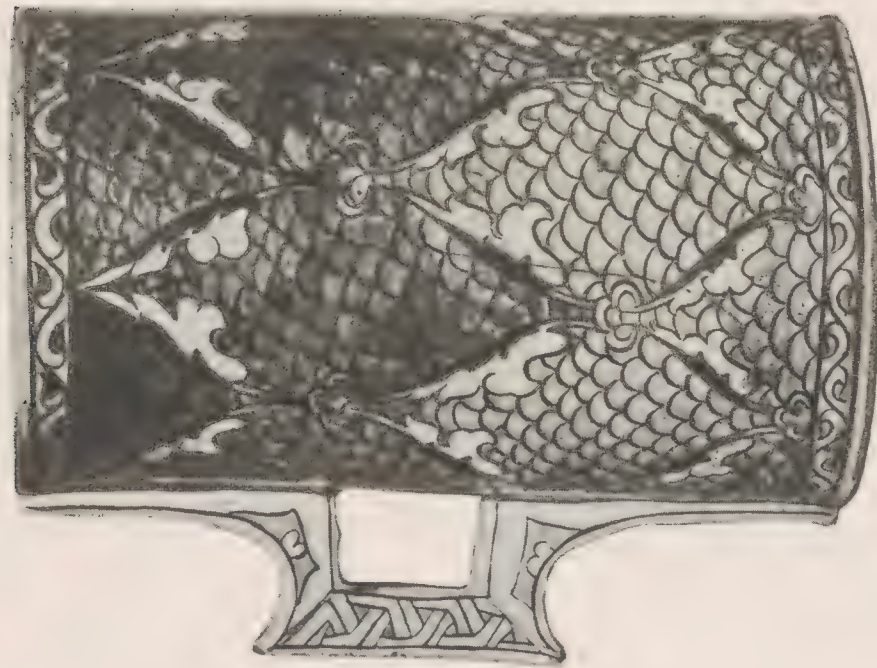
No. 64

PLATE.

Persian siliceous glazed pottery. Paste fine-textured and thin, showing a semi-translucent white surface, together with painting in gray-toned blue *sous couverte*.

The panel shows a terraced garden corner, with a tall

¹² Possibly inspired by the fabulous and chimerical dog of "Fo."



No. 80



No. 72



No. 79

cactus plant and conventionalized clouds in symbolic formation. The border is formed by a series of small radial divisions and scalloped panelling invested with a feather *motif*. Its reverse side is painted in simple outlined panelling and small concentric forms. Late XVIIth century.

Diameter, 6 inches.

No. 65

VASE. Oviform, tapering downward.

Persian siliceous glazed pottery. Paste massive and red-toned, coated with an intervening stratum of white argillaceous composition (probably both oxide of lead and tin),¹³ giving the surface its enamel quality that so agreeably sustains the brilliant blue-coloured decoration under the light turquoise (oxide of copper) tinged siliceous glazing.

The main surface of body and neck shows a delicately rendered cobalt blue *rinceaux motif*, interspersed with small blossoms in rich sapphire blue. The shoulder is bordered by a conventional foliated leafage in light turquoise against the deep sapphire ground, and two similar borders finish the lower section and flange of base.

The interior of the vase and its base show a coating of vitreous turquoise glaze.

A charming and very rare example, executed with a careful rendering and delicacy. XVIth century.

Height, 11 inches.

Diameter, 7 inches.

¹³ Comte de Rochechouart (*Souvenirs d'un Voyage en Perse*), describing ancient varieties of faïence, alludes to one uncommon variety, believed to have been made at Kachan, as having a paste of red earth covered with stanniferous enamel of great beauty, and painted in cobalt under a glaze (*sous couverte*).

GROUP V. WITH MONOCHROME GLAZING

No. 66

LARGE BOTTLE (Surahé). Pear-shaped.

Persian siliceous glazed pottery. Paste fine-textured and well baked. Thinly coated with a stratum of plumbeous enamel substance and sustaining a deep lapis-lazuli blue glaze of uniform quality with "crackled" surface.

A fine monochrome specimen. Attributed to the
Height, 12 inches. XVIth or XVIIth century.
Diameter, 7½ inches.

No. 67

SMALL COUPE. Globular form, with narrow metal mounting at neck.

Persian siliceous glazed pottery. Paste fine-textured and highly fired, showing a plumbeous white composition which sustains a manganese (*aubergine*) monochrome glaze in uniform and perfect translucent quality.

The shoulder is ornamented with a series of small raised rosettes of ancient Iran character.

A rare and beautiful example of the XVIth century.
Height, 4 inches.
Diameter, 3½ inches.

No. 68

LARGE BOTTLE (Gargoulette). Pear-shaped, with small chased metal mounting at neck and bossed opening for a metal spout.

Persian siliceous glazed pottery. Paste fine-textured and well baked, with a thin stratum of plumbeous enamel, agreeably sustaining the deep (monochrome) lapis blue in combination with a narrow scrolled bordering of white *gaufrure*¹⁴ embellishment under the siliceous glaze.

The foot is separately glazed in pale céladon.

This interesting example is attributed to the
Height, 12 inches. XVIth or XVIIth century.
Diameter, 8 inches.

No. 69

EWER (Gulāp), with handle and chased metal spout.

Persian siliceous glazed pottery. Paste light-toned and highly fired, showing the exterior surface glazed in deep lapis-blue, together with reticulated¹⁵ casings that partly covered the green-glazed panels of the massive interior.

The neck is encircled by a series of small blossoms in relief and under the lapis-blue glaze. Ascribable to the
Height, 9½ inches. XVIth century.
Diameter, 7 inches.

¹⁴ The design is engraved or hollowed into the body of paste, and separately filled out with the contrasting enamel; generally a whitish substance, with the oxide of tin and lead, and fired before the glazing.

¹⁵ The very fragile and rare mode of embellishment on this example is shown rather injured from age and great usage, but the technical problem involved in the production of such a *chef d'œuvre* remains nevertheless interesting.

No. 70

BOTTLE. Flask shape, with ribbed sides.

Persian siliceous glazed pottery. Paste buff-toned and well baked, sustaining an impressed and modelled design, and covered over in dark green (monochrome) glaze of vitreous quality.

The two panels display animals and flowers uniformly in low relief. Ascribable to the XVIIIth century.

Height, 9½ inches.

Width, 6 inches by 3½ inches.

No. 71

BOTTLE. Flask shape, with ribbed sides.

Persian siliceous glazed pottery. Paste buff-toned and well baked, with figure modelling in low relief, and entirely covered with a monochrome green glaze of vitreous texture.

The two panels show raised figure subjects, one with tambourine; and the reverse with two figures represents dancing. The ribbed sides sustain ornamental bands in low relief. Ascribable to the XVIIIth century.

Height, 9 inches.

Width, 6 inches by 3¾ inches.

No. 72

BOTTLE. Bell shape, with everted neck.

Persian siliceous glazed pottery. Paste fine-textured, in part showing a semi-translucent plumbeous white ground, with a coloured decoration conjointly with a (monochrome) purple glaze.

The painting, in colours, is shown on the neck, and

includes a quartette of small diapered palmette motifs, together with narrow spiralled borders at shoulder and neck, a third small bordering in chevron form finishing the neck.

The lower and larger section is invested with the rich purple (manganese) glaze, and presents a monochrome of rare quality. The foot is glazed in light vitreous céladon.

Analogous to the oldest specimens of Damascus.

Height, 9 inches.

XVIth to XVIIth century.

Diameter, 6 inches.

(*Illustrated*)

No. 73

DEEP PLATE.

Persian siliceous glazed pottery. Paste buff-toned and well baked, coated in a plumbeous substance, and uniformly covered over with a transparent and dark turquoise glaze and enhanced by black decoration.

The panel shows an octagonal contour, together with flowers and petal-pointed bordering. The outer border is finished by *hélianthe* subdivisions, enclosing small rosettes, all in brilliant black *sous couverte*.

Its reverse side sustains similar black outlines under the deep turquoise glazing.

XVIIIth century.

Diameter, 10 inches.

No. 74

LOW BOTTLE. Bulbous body and wide neck.

Persian siliceous glazed pottery. Paste dark, hard-textured and well baked, showing a deep translucent carnelian-

red ground covering, together with blue and green decoration (under the thick vitreous glaze), which invests both the bulbous body and neck in formal floral arabesque bordering.

Foot shows a dark-brown glazing.

An interesting and rather unique example in colour. Ascribed to the XVIth century.

Height, 4½ inches.

Diameter, 6½ inches.

No. 75

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste fine-textured and well baked, covered partly with Martabani (céladon) glaze, and also in translucent cobalt blue showing a white ground.

The centre sustains a blue and white star-shaped (eight-pointed) panel outlined in blue (posed to represent an inserted tile), which shows a grotesquely conventionalized dragon or other fabulous creature, reserved on the white body against the blue ground, *sous couverte*. The outer and remaining surface is glazed in deep Martabani, showing a supplementary "slip" painting in soft white-blended enamel, in the form of two separate inner and outer borderings rendered in delicate floral and tendril design.

A wide bordering of slightly hollowed flutings under the céladon glaze finishes the embellishment; the reverse is similarly glazed in céladon of deep and even texture.

This remarkable *chef d'œuvre*, presenting two distinct modes of glazing and coloured decoration, is ascribable to the XVIth or XVIIth century.



No. 76

GROUP VI. WITH POLYCHROME AND OTHER DECORATION

No. 76

LARGE PLAQUE.

Persian siliceous glazed pottery. Paste soft-textured and buff-toned. This massive example of Oriental faïence is coated with a thin stratum of white composition (plumbeous and argillaceous), upon which the coloured decoration is applied, and shown brilliantly under the (siliceous) glazing.

The exceptional colour *motif* is dominated by transparent sapphire-blue and emerald-green pigments, relieved and in combination with light manganese purple.

In detail the design comprehends a central medallion enclosing a star-petalled blossom or rosette with spiral (*hélianthe*) foliations, and in blue outline on a green hatched ground.

An inner border is formed by a circle of ornamental leafage, picked out in deep blue and outlined in manganese purple against the scalloped white reserve and green arched filling. A band of scrolling tendrils forms the second border in white reserve and against a blue ground. The outer border is finished with green interlacing involving small white reserved blossoms and other motifs.

The intervening section shows a series of eight oval panels, with geometrical diapering and fret work alternately in green and light purple or blue.

Its reverse side is in monochrome turquoise glazing of vitreous texture.

A felicitous model of technical perfection and rare combination of coloured glazes. Ascribable to the
Diameter, 17½ inches. XVIth or XVIIth century.

(*Illustrated*)

No. 77

VASE. Ovoid shape.

Persian siliceous glazed pottery. Paste massive and red-coloured, thinly coated with a silico-plumbeous substance, showing both a transparent and lustrous quality in the vitreous blue-green glazing, an iridescence due in part to the second and final coating of the siliceous glaze, slightly coloured by an admixture of metallic oxides (copper, etc.).

The felicitous embellishment which is under the final coat of glazing presents beautiful scrolled foliage and arabesque motifs, including borders, in the most delicate white "slip" enamel painting, the effect heightened by the (*sopro azzuro*) touches of brilliant sapphire-blue or *rehaussement bleu*.

An exceptional example, combining delicacy and brilliancy with technical skill.

A unique and rare type, and ascribable to an early period.

Height, 9¼ inches.

XVth or XVIth century.

Diameter, 6½ inches.

(*Illustrated*)

No. 78

WALL TILE, with relief ornament.

Persian siliceous glazed pottery. Paste buff-toned and of sandy texture, showing a thin coating of white plumbeous substance that sustains the polychrome embellishment with a silico-glass glazing (partly worn from age and usage).¹⁶

¹⁶ This interesting tile is similar to a few in the South Kensington Museum and other collections known to have come from the ruins of "Ferabad," Shah Abbás II's palace, in the neighborhood of Ispahan, destroyed by the Afghans in 1721.



No. 77

The low modelling presents an equestrian figure in ancient Persian costume, holding a hawk on his hand. The horse is shown in the white body colour, against a blue enamelled background, involving flowers and foliage also in white reserve, and picked out in other pigments.

Size, $7\frac{1}{2}$ inches by 5 inches.

XVIth century.

No. 79

TALL JUG. Cylindrical, with angular-formed handles.

Rhodian (Lindus) siliceous glazed pottery. Paste buff-toned and well baked. A semi-translucent and creamy-white ground is sustained with polychrome painting, in which green and a brilliant red predominate.¹⁷

The decoration is typical and uniformly covers the entire surface, showing palmette and floral forms, together with spiral interlacing and foliation outlined in soft black, and filled in with various enamel colours under the siliceous glazing. Ascribable to the

XVIIth century.

Height, 9 inches.

Diameter, $4\frac{1}{2}$ inches.

(Illustrated)

¹⁷ Local or Rhodian tradition declares that potters' furnaces existed at Lindus, under the direction or influence of the knights of Rhodes, who presumably brought potters into their island from the Syrian mainland. The bright red is one of the chief characteristics of their ware.

No. 80

TALL JUG. Cylindrical, with angular-shaped handles.

Rhodian (Lindus) siliceous glazed pottery. Paste light buff-toned and well baked, sustaining a semi-translucent white ground of plumbeous quality, together with polychrome decoration.¹⁸

A typical *motif*, which covers the entire surface uniformly, shows an interlacing of foliated and spiral forms, together with palmette panels involving "fish-scale" and other diapering, alternately painted in green or blue, with the tracery of design in soft black *sous couverte*.

The upper rim and base are equally finished with a bordering. The foot shows dark-brown bisque from age and usage.

This characteristic example is ascribable to the
Height, 10 inches. XVIIth century.
Diameter, 5½ inches. (*Illustrated*)

No. 81

JUG, with handle and cover.

Lindus or Rhodian siliceous glazed pottery. Paste fine-textured and light-toned. Ornamented with hollowed fluting and scalloped indentation at base, sustaining a greenish-white glazing, together with decoration in polychrome colours.

The painting shows alternately vertical floral and feather motifs, and the cover is bordered by floral scrolls¹⁹ and finished with an ornamental button. Ascribable to the
Height, 7 inches. XVIIIth century.
Diameter, 4 inches.

¹⁸ A similar piece is in the collection of Herrn Theo. Graf, Vienna.

¹⁹ A similar example is in the collection of Herrn Trau at Vienna.

No. 82

MUG.

Lindus or Rhodian siliceous glazed pottery. Paste fine-textured, light and well baked, sustaining soft, creamy-white ground colour, together with a polychrome decoration under the brilliant glaze.

The painting comprehends a series of narrow vertical divisions, enclosing floral stripes and feathered forms alternately, together with a small rim bordering, all executed in coloured pigments *sous couverte*, analogues with the old ware of Lindus.

The foot bears a small black mark. Ascribed to the
Height, 4½ inches. XVIIIth or XVIIIth century.
Diameter, 4 inches.

No. 83

MUG.

Rhodian siliceous glazed pottery. Paste fine-textured and well baked, sustaining a white semi-translucent body colour, together with a polychrome decoration under the bluish-blended and vitreous glaze.

The painting consists of a series of small vertical divisions outlined in black and green, enclosing alternately floral plants and simple dashes in black and green.

The rim shows a chevroned band, and the glazed foot bears a small (crossed black) mark. Attributed to the
Height, 4 inches. XVIIIth century.
Diameter, 4 inches.

No. 84

ROSE-WATER EWER (Gulāp). Ribbed body, tapering upwards, with bulbous neck and spout.

Rhodian siliceous glazed pottery. Paste buff-toned and well baked, showing a creamy-white and semi-translucent surface colour, together with polychrome decoration under the silico-glass glaze.²⁰

The painting comprehends a soft black tracery of the design, with touches of light manganese purple and turquoise, the latter pigment predominating, and fills in the ornamental diaper work of the spout. The handle is missing, nevertheless the form is rare and interesting.

Height, 8½ inches.

XVIIth or XVIIIth century.

Diameter, 5 inches.

No. 85

SMALL JUG.

Persian siliceous glazed pottery. Paste fine-textured, light and well baked, showing a creamy-white semi-translucent ground, with polychrome decoration under the brilliant silico-glass glazing.

The painting presents clustered floral plants, in the characteristic pigments known as *achtring* in Persia, and which are analogues to the enamels of old Lindus or Rhodian pottery. Presumably made at Nantes, and ascribable to the

XVIIth or XVIIIth century.

Height, 4¼ inches.

Diameter, 4 inches.

²⁰ A similar ewer, or Gulāp, exists in the collection of Herrn Trau, Vienna.

No. 86

PLATE.

Persian siliceous glazed pottery. Paste fine-textured, thin and well baked; showing a semi-translucent white ground with coloured decoration under the glaze.

The panel presents geometrical divisions in purple manganese outlining, together with blue and green floral clusters on a diapered ground. The border comprehends similar floral detail, with radial dividing lines, and its reverse side is simply decorated with floral clusters.

Diameter, $6\frac{1}{2}$ inches.

Early XVIIIth century.

No. 87

SQUARE VASE.

Persian siliceous glazed pottery. Paste gray-toned and well baked, showing a semi-translucent white-toned ground, together with polychrome embellishment under a brilliant silico-glass glazing.

The four vertical sides display two panels in blue, with floral rosettes picked out in manganese purple, and alternate with the others, showing network tracery interspersed with small blossoms posed against the grayish-white ground.

Attributed to the

XVIIIth century.

Height, 10 inches.

Width, $4\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

No. 88

ROSE-WATER BOTTLE (Gulāp). With bulbous neck.

Rhodian siliceous glazed pottery. Paste light buff-toned with geometric relief work, and sustaining a supplementary decoration in polychrome colours under the brilliant silico-glass glaze.

The design shows a series of borders in scrolled, flowered and fretted detail. The thickly applied red pigment, usually attributed to the pottery of Lindus (Rhodian), is typical and strongly marked in the painting.

Height, 9 inches.

XVIIth or XVIIIth century.

Diameter, $5\frac{1}{4}$ inches.

No. 89

LARGE BOWL.

Persian siliceous glazed pottery. Paste thin and highly baked (approaching kaolinic porcelain). A white semi-transparent ground is sustained, together with a polychrome decoration under the glaze.

The exterior shows various waved borders in violet and blended blue flowers, with a form of thatching that fills the middle section. The interior is finished with a small border and a flowered rosette posed against the creamy-white body colour.

XVIIIth century.

Height, $3\frac{3}{4}$ inches.

Diameter, $8\frac{1}{2}$ inches.

No. 90

FLAT BOTTLE. Pilgrim shape.

Siliceous glazed pottery. Paste light-toned and well baked, sustaining a soft white ground, together with relief ornamentation and coloured decoration.

Each of the two principal panels shows a trained elephant in combat with another species of monster in *bas-relief*,²¹ separately picked out in cobalt and turquoise colours; posed against the blue-painted background, involving white floral reserves, and framed by ornamental and arched outlines in blue.

The narrow sides present a turquoise-coloured ground, with hanging floral motifs in white reserve delicately outlined in cobalt blue, and under a thin coating of siliceous glaze.

The neck and base show small flanges in green, with a floral bordering in white reserve. The foot underneath is covered in vitreous turquoise glaze.

This interesting and rare example may be attributed to the
Height, 9 inches. XVIIth or XVIIIth century.
Diameter, 7 inches.

²¹ Was probably inspired by very ancient sculptured stone work like the Tank-i Bostan cave.





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